PLAY METER

UPDATE EDITION

Volume 4, Number 6 **March 17, 1978**

Theater managers interested

"Atari exhibited at Showest '78 this year to help promote the concept of coin-operated games in new and expanding markets such as the theaters," explained Frank Ballouz, Atari national sales manager. "The owners of theaters expressed interest in the profit opportunities of games. Game operators should follow through on this and pursue new theater locations."

Atari games were on display at Showest '78 in San Diego, February 12 through 14. Approximately 700 theater affiliates played the latest video and pinball games and learned the profit opportunities of these coin-operated products in their locations.

Many theater owners showed strong interest in the concept of games in their lobbies and in the concession areas of drive-ins. Several people expressed an interest in opening a separate game room adjacent to their theaters. Those interested in Atari products were referred to distributors in their areas to learn more about coin-operated games as a profit center.

Theaters are a large prospective market for coin-op games. According to the U.S. Department of Commerce, there are approximately 16,000 theaters in the country; 78 percent of these are indoor theaters with lobbies, and 22 percent are drive-ins. Both types of theaters offer opportunities for coin-operated games.

The current trends in theater indicate growth in multiple screen facilities for both indoor and outdoor locations. This represents greater potential for larger theater lobbies and concession areas, as well as more space available for games.

George Aurelius, coordinator of Showest '78 and a respected member of the theater industry for the past 50 years, said, "The games, together with other new income resources, are a welcome opportunity to bring more profit to theaters. I believe that the coin-operated games are just one indicator of the continuing growth potentials to make money in theaters."

Rock-Ola appoints Brusseau, Morrison

Rock-Ola Manufacturing Corporation has recently appointed two executives for the Chicago-based manufacturer of coin-operated phonographs and beverage vending machines.

Joseph E. Brusseau has been named vice president and treasurer, a position held by the late Arthur A. Ehlert. Dean W. Morrison has been appointed export manager. He will perform the duties of Arthur J. Janacek who retired December 31st after 32 years of service with Rock-Ola.

Brusseau joins Rock-Ola with extensive experience in the field of industrial finance and accounting. Before accepting the position at Rock-Ola he had 14 years experience directing the accounting and financial departments of companies involved in the manufacture of electro-mechanical products. Brusseau was also a supervisor for a public accounting firm.

The new vice president is a graduate of Loyola University, and is a member of the Illinois Society of C.P.A.'s and the American Institute of C.P.A.'s. He and his family reside in suburban Arlington Heights.

Morrison has over twenty years experience in the export marketing of electronic and mechanical products. A graduate of the University of Wisconsin and a former Navy officer, Morrison is currently a member of the National Defense Executive Reserve for the U.S. Department of Commerce. He and his family live in McHenry, Illinois.

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Six named for phonograph line

Rock-Ola has appointed six new distributors for its phonograph and vending machines.

Best Distributing Company, Salt Lake City, has been appointed exclusive distributor for Rock-Ola phonographs and beverage vending machines in the state of Utah. Eldon Kingston is manager for Best Distributing.

Bob Goad Enterprises, Inc., Memphis, Tennessee, is now responsible for Rock-Ola sales and service throughout western Tennessee, northern Mississippi, and eastern Arkansas, Ed Doris reports.

Mountain Coin Machine Distributors, Inc., formerly owned and managed by the late Peter Geritz, is now under the management of Martin Cerin.

Portale Automatic Sales of Los Angeles, which recently opened sales and service facilities in San Francisco, now covers California, Arizona, and Hawaii plus the western portion of Nevada. Tom Higdon is sales manager at the new San Francisco office.

Distribution of Rock-Ola phonographs and vendors in the southeast portion of Texas will now be handled by Peterson Coin Machine Distributing Company. Their offices in Houston are under the direction of Richard Peterson.

Laniel Canada, Inc., with headquarters in St. Laurent, Quebec, is now responsible for Rock-Ola sales and service in the provinces of Quebec, New Brunswick, Nova Scotia, Prince Edward Island, New Foundland and a portion of Ontario. Gaetin Laniel is president of this Canadian distributor.

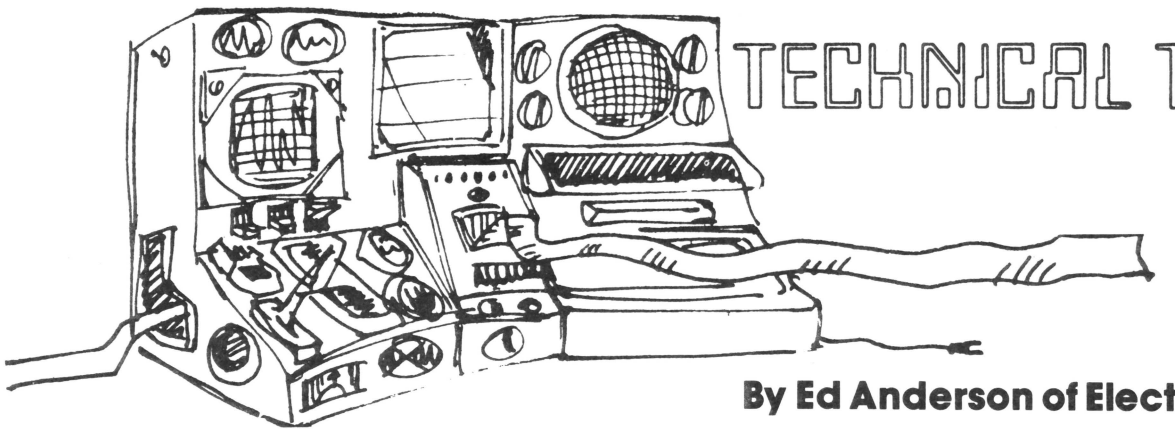
MOM meeting postponed

Cancel those reservations!

According to MOM General Manager Walter P. Maner III, the Music Operators of Michigan (MOM) has postponed its annual convention which was set for March 31 and April 1 in Southfield, Michigan.

No date has been set for the rescheduling of the convention.

Ross B. Scheer of Bally Manufacturing congratulates Kenneth Lunceford, 19, of Columbus, Georgia, the winner of Bally's Super Shooter Pinball Tournament which was held at the Playboy Towers Hotel in Chicago in Mid-February (See March PM, page 41). His first-place prize included the Bally machine between the two men and a Datsun 280Z steel gray sports car. The total prize structure of the tournament totalled $125,000.



TECHNICAL TOPICS

By Ed Anderson of Electronic Service

Power supplies

Anything that plugs into a wall outlet and does more than just make light or run a motor probably uses a power supply. Logic boards, T.V. monitors, audio amplifiers, and any other kind of electronic equipment will use at least one filtered DC supply.

There are many ways to convert the rough AC lurking in the wall to a usable solid state supply voltage but there are only four common building blocks: a transformer to get the right voltage; a rectifier to get DC from the AC out of the transformer; a filter to smooth out the DC pulses; and, when necessary, a regulator to give a constant voltage output under a changing load. We'll concern ourselves with power supplies for now and explain regulators in detail in a future article.

A transformer is the simplest, safest, and most versatile way to get the AC voltage needed. The primary input is electrically isolated from the secondary output so that innocent people don't get electrocuted when the line cord is plugged in upside down. It is very efficient so it doesn't waste power making heat like a resistor does.

There can be more than one secondary winding for separate supplies or extra taps on a winding for more than one voltage output. For example (in Figure One), a 16-volt center tapped transformer has a 16-volt winding with a tap in the middle. An AC voltmeter will read 8 volts from the center to either end; but while the voltage at one end is going positive, the other end is going negative.

The next stage of the power supply is the rectifier. Silicon diodes are always used in low voltage, high current applications as found in video games. A diode can be thought of as a one-way valve for current because it only conducts when the cathode is negative with respect to the anode.

The circuit shown in Figure Two is called a half-wave rectifier. Notice the direction of the diode (In circuit, the cathode is always marked by a band). The dotted wave form represents the AC input to the diode. The voltage is alternating between positive and negative but the diode only conducts during the positive half cycle. During the negative half cycle, the cathode of the diode is positive and it is cut off. Thus the output after the rectifier is a positive DC pulse every cycle. If the diode were reversed, the output would be negative.

To get two DC pulses every cycle, you need a full wave rectifier. It is more efficient and easier to filter and is always used in high current applications. Most common is the full wave center tap circuit. If we take the center tap transformer in that early example and add a half wave rectifier to each leg and tie the two outputs together, each diode will contribute the positive half cycle of the AC voltage to which it is connected (see Figure Three). The voltage at one leg is positive while the other is negative. And the DC pulses out of each rectifier can't happen at the same time; so we get two pulses out for each cycle. A full wave center tap circuit is nearly always used in the

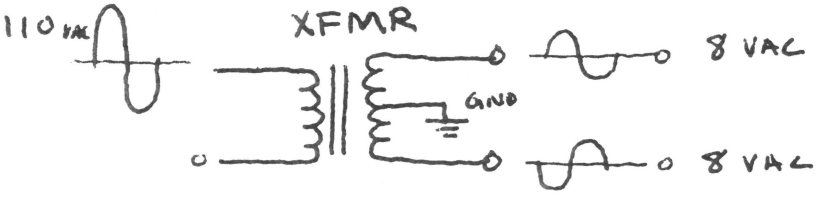
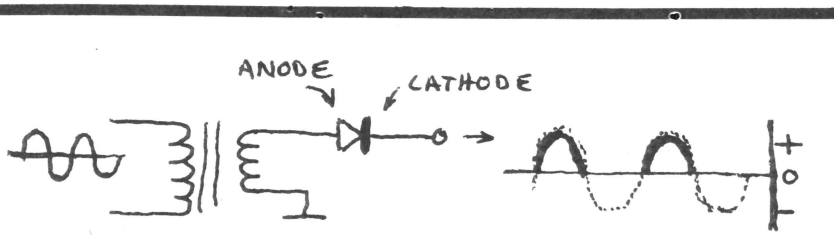
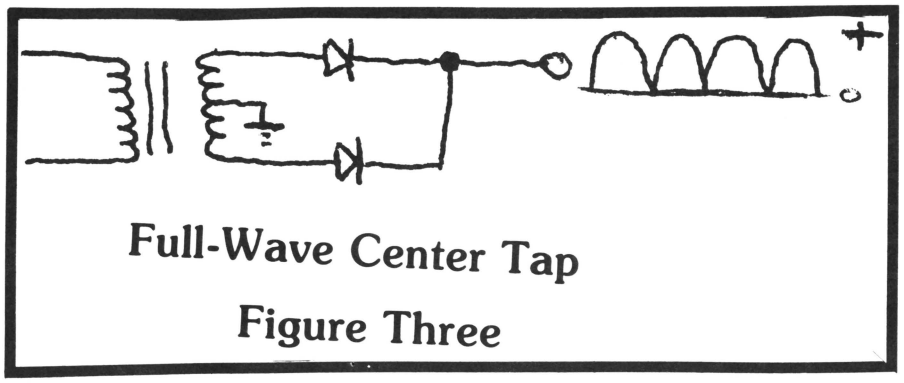


Figure One

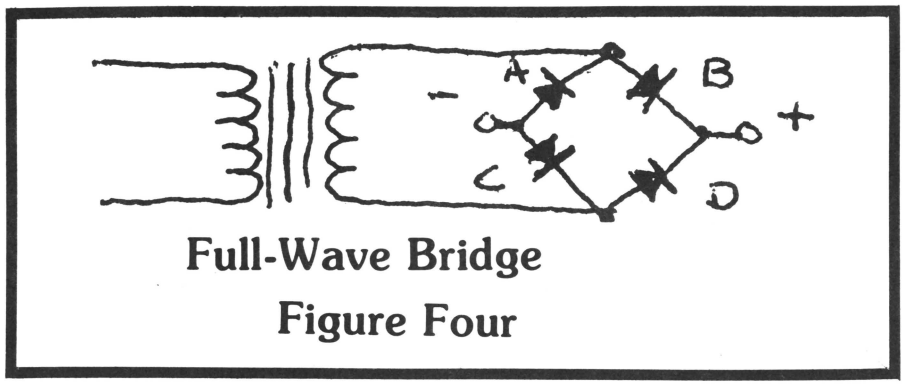


Half-Wave Rectifier
Figure Two



Full-Wave Center Tap

Figure Three



Full-Wave Bridge

Figure Four

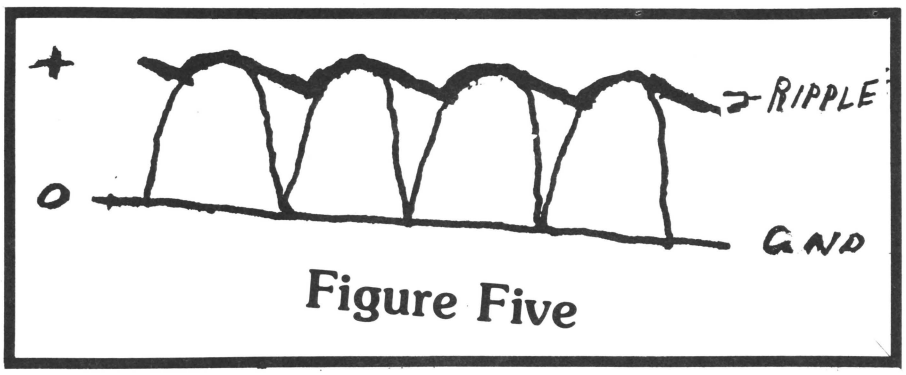


Figure Five

+5 volt logic supply in video and processor games.

The full wave bridge rectifier (in Figure Four) is sometimes used when a center tap winding is not available. It is easy to recognize because it uses four diodes. Remember the orientation of the diodes can make it easy to identify wires when working on a power supply. For each half-cycle or AC only two diodes are conducting. During the second half of the cycle, the polarity is reversed, thinking of the first half cycle with the top positive and the bottom negative.

Only diodes B and C are conducting because their cathodes are negative and the anodes are positive. When the voltage reverses during the other half-cycle diodes A and D conduct while B and C are cut off. At any time there are two diodes in series with the winding. For a positive full-wave supply, the negative output is grounded; grounding the positive output makes a negative voltage power supply.

After the rectifier, a capacitor filter is needed to smooth the DC pulses. The basic function of a capacitor is to store a charge or voltage across the leads. If a capacitor is charged and left alone, it will hold that charge indefinitely or until a resistance or load is put across it. Then it will discharge at a rate determined by the capacitance and the resistance. This is called an "RC" time constant.

The time in seconds it takes a capacitor to discharge to half its original voltage is equal to the capacitance in farads (1 farad equals 1,000,000 micro farads) times the resistance in ohms. (T = R x C). With the capacitor hooked across the rectifier circuit and no load on the output, the capacitor will charge immediately to the peak voltage on the DC pulse and stay there because there is no load resistance to discharge it.

With a load added to the power supply, the cap will charge instantly with the DC pulse because there is no resistance through the rectifier, and it will discharge slowly until the next DC pulse comes along, as shown in Figure Five. The further the cap discharges, the more ripple voltage there will be.

Now it can be seen that it takes twice as much capacitance to filter a half-wave supply as it does for a full-wave supply with the same load. The DC pulses happen half as often in the half wave rectifier; so T in the formula is doubled.

In other words, for the same capacitance and load, a half-wave rectifier will have about twice as much ripple as a full-wave supply.

Knowing why a power supply works can make troubleshooting easy. If a full-wave supply has a bad rectifier, the amount of ripple will double and the frequency will be cut in half.

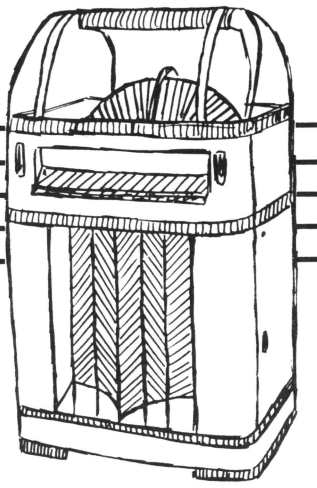
Take a hum bar on a TV monitor, for example. If there are two hum bars on the screen at once, the diodes are good because the vertical scans at sixty times a second, the same as the AC line frequency. A full wave rectifier puts out two pulses per cycle, or a ripple frequency or 120 HZ (HZ = Hertz = Cycles per second). The problem in this case is a bad capacitor or too much load on the supply. One hum bar means a 60 HZ ripple frequency; the output of a half-wave rectifier. Since most monitors use full wave supplies, the problem is usually an open diode.

When taking voltage measurements in a supply with a VOM, the AC input to the rectifier will be about the same as the DC output under heavy load. With no load the output will be about 1.4 times the measured AC input. Keep in mind that there is a .7 volt drop at the diode and there is a resistance in the transformer windings so the pure sine wave input will flat top under load. A half wave power supply output under heavy load will have a much lower output voltage than input because of its efficiency.

For equipment sensitive to ripple, a regulator must be used. It takes the filtered output of the rectifier and uses a semiconductor to give a set DC output that stays the same even if the load changes. Under heavy load the input to the regulator will drop in voltage and increase in ripple, but the ripple must not come within one volt of the output, or the output will start to show ripple. The simplest regulator is the LM309 or LM323 five-volt regulator. For any reasonable input voltage over six volts the regulator will put out a solid five volts for I.C. logic supply. Other types of regulators use pass transistors, Zener diodes and regulator chips but they need their own introduction; we'll leave that for the next article.

Music Programming

By Pat Matthews
WQUE New Orleans



Some gooduns

Man, have we got some gooduns this time around. It was really a delight to write about the following. So good, I found myself just listening to the records over and over after I was finished with the "reviewin'." The fruits of my labor follows:

K-JEE-MFSB Philadelphia International (Zs8 3641)

Another one of at least a dozen singles culled from the smash flick "Saturday Night Fever." It's the Original Nitelighters' hit of the late sixties done up in driving disco fashion; complete with scintillating strings, razor sharp horns, and pulsating percussion. There's even bongoes right up front. Just hearing this record makes you wanna drop everything to get up and "Get Down." Will definitely be a favorite where there's any kind of floor to dance on. (B)

I WOULD LIKE TO SEE YOU AGAIN—Johnny Cash Columbia (3-10681)

What else can you say about this man's music? It could be despicably horrible, but it would still sound good. No matter what! This one has all the ingredients to be a country smash—all about old times, railroad tracks, and little shacks. Memories is the basic theme which holds it all together and its certain to bring back a few for whoever listens. All the way with country Cash (and country quarters, too). (A)

HOLD ONTO YOUR HINEY—Travis Wammack (Epic 8-50511)

Believe it or not, Tony Joe White is the composer of this curiosity piece. The title is enough to raise just a little of the curiosity in all of us—which in itself should make it a jukebox favorite. It's in the vein of Joe Tex which means it's funky and very very danceable. You'll find it will probably do very well. If nothing else, everyone in the joint can sing the refrain while laughing out loud. Hiney is a whole lot of fun. (B)

EYE OF THE STORM (OH WOMAN)—Sanford-Townsend Band Warner Bros. (WBS 8539)

First off, it fades *in*, which is sort of a unique revelation in itself. And surprisingly, at least to me, has a *subtle* disco beat. This group is talented! In fact, their monster hit of last year "Smoke From A Distant Fire" was a pick hit of mine six months before it was exposed to the masses. There, I finally got a chance to let everyone know. This one is along the same lines as "Smoke" and is almost, quite frankly, to the point of being a "formula" record. There's absolutely nothing negative to be said about the record or the band at all. Collectively they (record and group) have all the ingredients necessary. Should do very well (and maybe it won't take as long to "happen" for them this time). (A)

CHATTANOOGA CHOO CHOO—Tuxedo Junction Butterfly (CM 1205 A)

You know the song, but you *don't* know it like this. "Choo Choo" is already a favorite in the discos and should do excellently in the jukeboxes. It probably won't sell a lot of copies, but will be a dancing favorite for a long time—it's working on 40-odd years already. Plus it sounds a little like the Andrews Sisters. (C)

THE CIRCLE IS SMALL—Gordon Lightfoot Warner Bros (WBS 8518)

He may not be good in concert, but on wax he is one of the best. The subtitle of this one is "I Can See It In Your Eyes" and it's a beautiful medium tempo ballad of a beautiful love affair. The simple things of a love affair are expressed (watching the way she walks, talks and the way she closes her eyes). Even when she comes home late and can't explain where she's been, he understands. All this adds up to a real pleaser and a big favorite with females. (A)

SATISFIED—Alan O'Day Pacific (PC004)

A bouncy, somewhat cute song with wholesome lyrics and no place to go but up. Parts of this song sound like excerpts from a "Dr. Demento Show" but overall this could very possibly be an unlikely followup to O'Day's smash hit of 1977, "Undercover Angel." If you try really hard you may be able to dance to it. I would say "Satisfied" is a longshot, but I'm gonna give it a (B).

SHADOW IN THE STREET—Allan Clarke Atlantic (3459)

Ex-Hollie member, Clarke, emerges on the solo scene with a sometimes tender, sometimes Hollies love song. This one definitely has all the necessary plusses it needs to go all the way. Flowing vocals, lilting strings, perfect percussion and beautiful lyrics. This one may be a slow climber, but watch out once it gets going. Excellent record—it couldn't have happened for a finer artist. (A)

The records are rated as follows: A—Superb, destined to be a top ten record on somebody's chart; B—Good, but only enough to crack the top 25; C—Maybe not a financial success, but with a little exposure will keep those coins clinking in the jukeboxes.

MARCH 11, 1978

RECORD WORLD

THE SINGLES CHART

MAR. 11	MAR. 4	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	2	**STAYIN' ALIVE** BEE GEES RSO 885 (5th Week)	14
2	1	**(LOVE IS) THICKER THAN WATER** ANDY GIBB/RSO 883	20
3	5	**EMOTION** SAMANTHA SANG/Private Stock 178	18
4	3	**SOMETIMES WHEN WE TOUCH** DAN HILL/20th Century 2355	16
5	7	**NIGHT FEVER** BEE GEES/RSO 889	6
6	4	**WE ARE THE CHAMPIONS/WE WILL ROCK YOU** QUEEN/Elektra 45441	21
7	6	**JUST THE WAY YOU ARE** BILLY JOEL/Columbia 3 10646	18
8	8	**BABY COME BACK** PLAYER/RSO 879	24
9	11	**OUR LOVE** NATALIE COLE/Capitol 4509	12
10	12	**JACK & JILL** RAYDIO/Arista 0283	13
11	14	**LAY DOWN SALLY** ERIC CLAPTON/RSO 886	11
12	15	**THUNDER ISLAND** JAY FERGUSON/Asylum 45444	13
13	13	**I GO CRAZY** PAUL DAVIS/Bang 733	29
14	10	**THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND"** JOHN WILLIAMS/Arista 0300	12
15	25	**CAN'T SMILE WITHOUT YOU** BARRY MANILOW/Arista 0305	6
16	19	**FALLING** LeBLANC & CARR/Big Tree 16101 (Atlantic)	15
17	9	**SHORT PEOPLE** RANDY NEWMAN/Warner Bros. 8492	18
18	20	**(WHAT A) WONDERFUL WORLD** ART GARFUNKEL WITH JAMES TAYLOR & PAUL SIMON/Columbia 3 10676	7
19	22	**ALWAYS AND FOREVER** HEATWAVE/Epic 8 50490	11
20	18	**DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH)** CHIC/Atlantic 3435	17
21	23	**THE WAY YOU DO THE THINGS YOU DO** RITA COOLIDGE/A&M 2004	8
22	17	**PEG** STEELY DAN/ABC 12320	16
23	27	**DUST IN THE WIND** KANSAS/Kirshner 8 4274 (CBS)	7
24	16	**WHAT'S YOUR NAME** LYNYRD SKYNYRD/MCA 40819	15
25	21	**YOU'RE IN MY HEART (THE FINAL ACCLAIM)** ROD STEWART/Warner Bros. 8475	20
26	28	**THE NAME OF THE GAME** ABBA/Atlantic 3449	9
27	34	**EBONY EYES** BOB WELCH/Capitol 4543	7
28	35	**WHICH WAY IS UP** STARGARD/MCA 40825	8
29	30	**HAPPY ANNIVERSARY** LITTLE RIVER BAND/Harvest 4524 (Capitol)	11
30	33	**LADY LOVE** LOU RAWLS/Phila. Intl. 8 03634 (CBS)	12
31	32	**POOR POOR PITIFUL ME** LINDA RONSTADT/Asylum 45462	7
32	24	**DESIREE** NEIL DIAMOND/Columbia 3 10657	15
33	38	**GOODBYE GIRL** DAVID GATES/Elektra 45450	13
34	44	**FLASH LIGHT** PARLIAMENT/Casablanca NB 909	6
35	41	**RUNNING ON EMPTY** JACKSON BROWNE/Asylum 45460	5
36	46	**WE'LL NEVER HAVE TO SAY GOODBYE AGAIN** ENGLAND DAN & JOHN FORD COLEY/Big Tree 16110 (Atlantic)	3
37	43	**HOT LEGS** ROD STEWART/Warner Bros. 8535	4
38	26	**HERE YOU COME AGAIN** DOLLY PARTON/RCA 11123	22
39	31	**THEME FROM "CLOSE ENCOUNTERS"** MECO/Millennium 608 (Casablanca)	11
40	29	**DON'T LET ME BE MISUNDERSTOOD** SANTA ESMERALDA/Casablanca 902	18
41	56	**IF I CAN'T HAVE YOU** YVONNE ELLIMAN/RSO 884	4
42	49	**THANK YOU FOR BEING A FRIEND** ANDREW GOLD/Asylum 45456	5
43	52	**SWEET TALKIN' WOMAN** ELO/Jet 1145 (UA)	4
44	36	**STREET CORNER SERENADE** WET WILLIE/Epic 8 50478	17
45	51	**BEFORE MY HEART FINDS OUT** GENE COTTON/Ariola 7675	5
46	48	**YOU REALLY GOT ME** VAN HALEN/Warner Bros. 8515	6
47	57	**THE CLOSER I GET TO YOU** ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	4
48	50	**IT'S YOU THAT I NEED** ENCHANTMENT/Roadshow 1124 (UA)	8
49	55	**FEELS SO GOOD** CHUCK MANGIONE/A&M 2001	7
50	54	**BOOGIE SHOES** KC & THE SUNSHINE BAND/TK 1025	6
51	39	**HOW DEEP IS YOUR LOVE** BEE GEES/RSO 882	24
52	53	**LET IT GO, LET IT FLOW** DAVE MASON/Columbia 3 10662	9
53	58	**BABY HOLD ON** EDDIE MONEY/Columbia 3 10663	4
54	59	**THE CIRCLE IS SMALL** GORDON LIGHTFOOT/Warner Bros. 8518	5
55	40	**NATIVE NEW YORKER** ODYSSEY/RCA 11129	20
56	64	**FOOLING YOURSELF** STYX/A&M 2007	4
57	37	**SERPENTINE FIRE** EARTH, WIND & FIRE/Columbia 3 10625	22
58	42	**HEY DEANIE** SHAUN CASSIDY/Warner/Curb 8488 (WB)	18
59	69	**FANTASY** EARTH, WIND & FIRE/Columbia 3 10688	3
60	61	**EVERYBODY LOVES A RAIN SONG** B.J. THOMAS/MCA 40854	8
61	65	**DAYBREAK (STORYBOOK CHILDREN)** BETTE MIDLER/Atlantic 3431	6
62	63	**SILVER DREAMS** THE BABYS/Chrysalis 2201	6
63	45	**BREAKDOWN** TOM PETTY AND THE HEARTBREAKERS/Shelter 62008 (ABC)	14
64	71	**DISCO INFERNO** TRAMMPS/Atlantic 3389	4
65	47	**SLIP SLIDIN' AWAY** PAUL SIMON/Columbia 3 10630	22
66	60	**FFUN** CON FUNK SHUN/Mercury 73959	17
67	80	**ROCKET RIDE** KISS/Casablanca 915	2
68	81	**LET'S ALL CHANT** MICHAEL ZAGER BAND/Private Stock 184	2
69	78	**DON'T COST YOU NOTHING** ASHFORD & SIMPSON/Warner Bros. 8514	3
70	75	**MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS** WAYLON & WILLIE/RCA 11198	4
71	74	**HOLLYWOOD** BOZ SCAGGS/Columbia 3 10679	4

CHARTMAKER OF THE WEEK

72	—	**COUNT ON ME** JEFFERSON STARSHIP Grunt FB 11196 (RCA)	1
73	82	**SWEET, SWEET SMILE** CARPENTERS/A&M 2008	5
74	83	**DANCE WITH ME** PETER BROWN/Drive 6269 (TK)	2
75	86	**PUT YOUR HEAD ON MY SHOULDER** LEIF GARRETT/Atlantic 3466	3
76	84	**IMAGINARY LOVER** ATLANTA RHYTHM SECTION/Polydor 14459	3
77	—	**ON BROADWAY** GEORGE BENSON/Warner Bros. 8542	1
78	79	**CALIFORNIA** DEBBY BOONE/Warner/Curb 8511 (WB)	4
79	87	**MORE THAN A WOMAN** TAVARES/Capitol 4500	5
80	89	**LOVE IS LIKE OXYGEN** SWEET/Capitol 4549	3
81	90	**I'M GONNA TAKE CARE OF EVERYTHING** RUBICON/20th Century 2362	3
82	72	**TOO HOT TA TROT** COMMODORES/Motown 1432	12
83	—	**THIS TIME I'M IN IT FOR LOVE** PLAYER/RSO 890	1
84	67	**TAKE ME TO THE KAPTIN** PRISM/Ariola America 7678 (Capitol)	8
85	62	**CURIOUS MIND (UM, UM, UM, UM, UM, UM)** JOHNNY RIVERS/Big Tree 16106 (Atlantic)	12
86	—	**LITTLE ONE** CHICAGO/Columbia 3 10683	1
87	88	**SO LONG** FIREFALL/Atlantic 3452	6
88	—	**NEVER GET ENOUGH OF YOUR LOVE** LTD/A&M 2005	1
89	91	**EASY COME, EASY GO** SPINNERS/Atlantic 3462	4
90	—	**THAT IS YOUR SECRET** SEA LEVEL/Capricorn 0287	1
91	—	**IT AMAZES ME** JOHN DENVER/RCA 11214	1
92	—	**WATCHING THE DETECTIVES** ELVIS COSTELLO/Columbia 3 10696	1
93	96	**REACHING FOR THE SKY** PEABO BRYSON/Capitol 4522	3
94	98	**BOOTZILLA** BOOTSY'S RUBBER BAND/Warner Bros. 8512	2
95	—	**THE HOUSE OF THE RISING SUN** SANTA ESMERALDA/Casablanca 913	1
96	70	**LOVELY DAY** BILL WITHERS/Columbia 3 10627	17
97	99	**AM I LOSING YOU** MANHATTANS/Columbia 3 10674	2
98	—	**HONEY, DON'T LEAVE L.A.** JAMES TAYLOR/Columbia 3 10689	1
99	92	**AIN'T GONNA HURT NOBODY** BRICK/Bang 735	6
100	76	**TURN TO STONE** ELO/Jet 1099 (UA)	17

Top Country Hits

Now	Was		
1	2	**MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS**	WAYLON & WILLIE/RCA PB 11198
2	3	**DO I LOVE YOU (YES IN EVERY WAY)**	DONNA FARGO/Warner Bros. WBS 8509
3	1	**DON'T BREAK THE HEART THAT LOVES YOU**	MARGO SMITH/Warner Bros. WBS 8508
4	6	**I LOVE YOU, I LOVE YOU, I LOVE YOU**	RONNIE MCDOWELL/Scorpion GRT 149
5	4	**WHAT DID I PROMISE HER LAST NIGHT**	MEL TILLIS/MCA 40836
6	7	**BARTENDER'S BLUES**	GEORGE JONES/Epic 8 50495
7	10	**TWO DOORS DOWN**	ZELLA LEHR/RCA PB 11174
8	11	**WALK RIGHT BACK**	ANNE MURRAY/Capitol 4527
9	9	**GOD MADE LOVE**	MEL MCDANIEL/Capitol 4520
10	13	**RETURN TO ME**	MARTY ROBBINS/Columbia 3 10673
11	12	**IF I HAD A CHEATING HEART**	MEL STREET/Polydor PD 14448
12	5	**WOMAN TO WOMAN**	BARBARA MANDRELL/ABC DO 17736
13	20	**SOMEONE LOVES YOU HONEY**	CHARLEY PRIDE/RCA PB 11201
14	16	**RUNNIN' KIND**	MERLE HAGGARD/Capitol 4525
15	19	**A LOVER'S QUESTION**	JACKY WARD/Mercury 55018
16	23	**READY FOR THE TIMES TO GET BETTER**	CRYSTAL GAYLE/United Artists XW 1136
17	17	**BEDROOM EYES**	DON DRUMM/Churchill CR 7704
18	18	**YES MA'AM**	TOMMY OVERSTREET/ABC DO 17737
19	24	**I CHEATED ON A GOOD WOMAN'S LOVE**	BILLY CRASH CRADDOCK/Capitol 4545
20	22	**SOFT LIGHTS AND HARD COUNTRY MUSIC**	MOE BANDY/Columbia 3 10671

Top Soul Hits

Now	Was		
1	1	**FLASH LIGHT**	PARLIAMENT/Casablanca 909
2	2	**OUR LOVE**	NATALIE COLE/Capitol 4509
3	5	**IT'S YOU THAT I NEED**	ENCHANTMENT/Roadshow 1124
4	3	**WHICH WAY IS UP**	STARGARD/MCA 40825
5	9	**STAYIN' ALIVE**	BEE GEES/RSO 885
6	4	**ALWAYS AND FOREVER**	HEATWAVE/Epic 8 50490
7	10	**BOOTZILLA**	BOOTSY'S RUBBER BAND/Warner Bros. 8512
8	7	**JACK & JILL**	RAYDIO/Arista 0283
9	23	**THE CLOSER I GET TO YOU**	ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463
10	8	**LOVE ME RIGHT**	DENISE LASALLE/ABC 12312
11	13	**REACHING FOR THE SKY**	PEABO BRYSON/Capitol 4522
12	6	**TOO HOT TA TROT**	COMMODORES/Motown 1432
13	11	**BABY COME BACK**	PLAYER/RSO 879
14	12	**DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH)**	CHIC/Atlantic 3435
15	17	**AM I LOSING YOU**	MANHATTANS/Columbia 3 10674
16	14	**AIN'T GONNA HURT NOBODY**	BRICK/Bang 735
17	18	**LE SPANK**	LE PAMPLEMOUSSE/AVI 153
18	26	**DON'T COST YOU NOTHING**	ASHFORD & SIMPSON/Warner Bros. 8514
19	15	**FFUN**	CON FUNK SHUN/Mercury 73959
20	16	**LOVELY DAY**	BILL WITHERS/Columbia 3 10627

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